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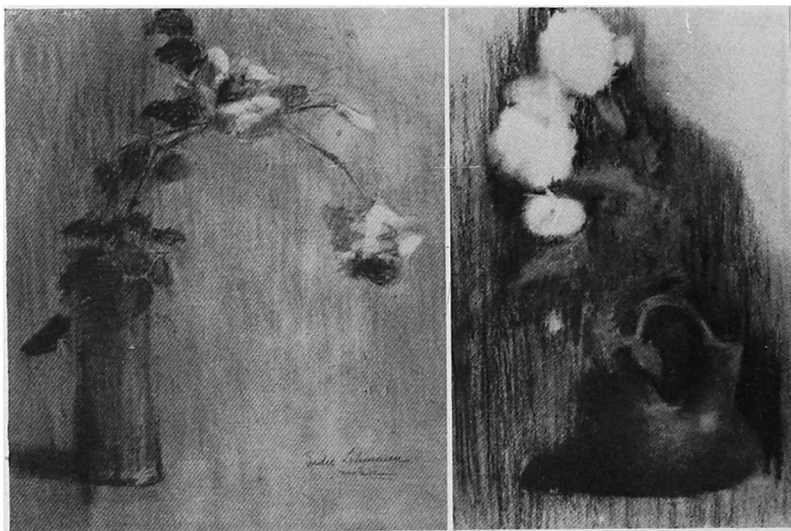
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STUDIES IN STILL LIFE

By Workers in Art Institute, Chicago

GLEANINGS FROM AMERICAN ART CENTERS

In his annual report Director W. M. R. French of the Chicago Art Institute said: "There has been a remarkable change in the proportion of the sexes in the schools, especially in the academic department. Fifteen years ago there was seven times as many women as men studying drawing and painting. Five years ago there was five times as many. During the last year there have been only twice as many. Taking the whole school together — day, evening and Saturday — the male students are in a decided majority. This change is probably due, in part at least, to the development of modern illustration, which offers a wider field for the artist. The tendency of the school is toward practical ends, and the most direct preparation is made for the practice of portraiture, sculpture, illustration, architecture, designing and teaching."

✿ The Municipal Art Society of Baltimore is planning to add to the mural decorations of the Court House that was rebuilt after the fire. Theodore Marburg, who is in charge of the undertaking, wished to get the services of foreign artists, and he wrote to John La Farge, asking him who the best painters for the work were. In reply Mr. La Farge said there was a lack of French artists of any real superiority in mural painting, and suggested that if a cosmopolitan selection were desired, there were many artists of merit in other European countries. He continued, in part: "But I should not wish to have my name in any way associated with the idea of bringing over foreign artists, unless their superiority was something so marked that we could not afford to do without them. I should

prefer to see at any time an American of moderate capacity — provided he were properly a mural painter — do the work in preference to a foreigner of no greater rank. I should even go further; I should go very far in encouraging American art. My reasons would be based on the experience of Europe. The French have developed their work by asking Frenchmen to do it. In the same way each separate nationality has acted, and in so far as they have followed this rule, they have developed the art of their country. This seems to be the fundamental law. You go on to say that the course you speak of takes away a commission from some American artist. Well, this I regret. I should like to see more of Mr. Turner's work added in Baltimore, to what he has already, and the same for Mr. Blashfield. They will be honors to us all, and there are at least, at this moment of thinking, half a dozen Americans besides, who to me are quite capable of such efforts as would continue those that I have spoken of. And, to put my views again before you, I should prefer anyhow to believe that our American artists are to have work in our buildings in preference to the foreigner, under almost any circumstances. I believe that when that view is firmly anchored in the minds of our architects and lovers of art, we shall be launched into the full sea of American mural painting."

✱ The \$70,000 Art collection of the late Harriet Lane Johnston, niece of President Buchanan and mistress of the White House during his administration, will be preserved intact at the Smithsonian Institution, according to the decision of Justice Stafford in the District Supreme Court. Mrs. Johnston provided that it should be held by the trustees of the Corcoran Art Gallery until Congress should establish a National Art Gallery, and Justice Stafford decided that the Smithsonian has a national gallery in law and in fact.

✱ The Washington Water Color Club held its annual meeting in Miss Perrie's studio. The ballot for officers for the ensuing year resulted in the re-election of James Henry Moser as president; Miss Bertha E. Perrie, vice president; Carl Weller, treasurer; and Miss Grace Atwater, secretary. Miss Mathilde Mueden, Robert Coleman Child, and Mills Thompson were constituted a board of managers. Satisfactory reports were given and plans discussed for the autumn exhibition.

✱ The two most characteristic tendencies of modern art may be distinguished by the terms "impressionism" and "expressionism." The former, well established by the work of Monet and his colleagues in France, and Childe Hassam, and others, in this country, is essentially an objective art — the artist seeking to reach his aim by representing as actually as possible the things of nature, and depending chiefly upon the things depicted (including of course their atmospheric envelope) for the "soul" of his picture. The extreme of this kind of work would be reached when the picture became a scientific reproduction of the appearance of things. That phase of art for which the term "expressionism" has been employed consists in making the picture vary, much less one of a place or thing, and

depending more upon the psychological effect of line and color for what we have called its soul. Davies, Ryder, and Berrine tend to this form of expression. The extreme of this phase of art comes when *things*, as such, entirely disappear, leaving only abstract design, which is actually the case in some pastels of Whistler, and in work of the early Japanese. Of course, our art usually lies well within these extremes.

✱ Despatches from Washington say that a national advisory board on civic Art, to be composed of five members to be nominated by the President, by and with the advice and consent of the Senate, is to be created by a bill introduced in the Senate by Mr. Newlands of Nevada. The members of the board, when required by resolution of either House or Senate, shall give their opinion of "the artistic merit of plans for public structures, monument and fountains, for the placing of mural paintings in public structures, or for the opening, modification or embellishment of any public space belonging to the United States." The board is required to hold meetings in Washington twice a year and make stated reports to the President.

✱ No other American sculptor, or, indeed, no other sculptor in this epoch, has been so universally honored and praised as Augustus St. Gaudens. Together with Josef Israels, the greatest living figure in Dutch art, St. Gaudens has just been elected honorary foreign member of the Royal Academy. Last spring he was honored with the degree of LL. D. of Harvard University; he received a special grand medal of honor at the St. Louis Universal Exhibition; he is officer of the Legion of Honor of France and member of the Societe Nationale des Beaux Arts; and is corresponding member of many foreign artists' societies. Of this generation Rodin alone is ranged with St. Gaudens, and submission to Rodin's conceptions is not by any manner of means universal. In these days, happily, the world has respect for American art, but St. Gaudens' career alone would be sufficient to inspire it. His principal works are the Lincoln monument in Chicago, the Sherman monument, the Puritan, the Shaw memorial, on Boston Common, and the somber and beautiful Adams memorial, in Rock Creek Cemetery, Washington. The eight Caryatides which are to adorn the porticos of the Albright Gallery, at Buffalo, are to come from St. Gaudens' hands.

✱ Arrangements are being made for the erection of a monument in Central park, New York, to perpetuate the memory of Joseph Jefferson, the actor. Macmonnies has been appointed the sculptor. The statue will represent Mr. Jefferson in the character of Rip Van Winkle, life size, wrought of bronze and mounted on a pedestal of granite. The cost of the work will be \$50,000.